MIDDLEBURY CAMPUS

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O'Brien proposes a new form for student government

by Ted Hobson

Student government will probably undergo a major change next fall, for the fourth time in four years. The proposed change, currently being considered by the College Council, calls for the election of student representatives according to academic departments, by the majors within the department.

Traditionally plagued by a lack of student interest, student government has never thrived at Middlebury. The new proposal, it is hoped by Dean O'Brien, author of the plan, will focus student government more on the academic function of the College.

Each department would establish a "student advisory council" to advise the department of new faculty and curricular changes" in the department. The composition of each of the councils would be decided by the respective departments.

Each advisory council would elect a student chairman to represent it on the "Student Forum." The Student Forum would be the general student governmental body with the power to appoint students to join student-faculty committees and to determine the allocation of the student activities fee, a student tax of $24 which helps finance student organizations, including WRMC-FM and "The Campus."

Other members of the Student Forum would include about ten members elected from the student body at large, and freshman members elected by dormatory, since freshman have not yet chosen their major department.

The chairman of the Student Forum would be elected by that body, and would be vice-chairman of the Community Council. The Community Council will replace the College Council next fall.

The Student Forum would function as the general student advisory body, while the Community Council will constitute a general College forum, containing representatives from the faculty, administration and staff, as well as the students. The Student Forum will probably confine itself to appointment of students to committees, allocation of the student activities fee, and providing a place for taking a student "straw poll."

The Community Council will deliberate on a wide range of matters of general community concern. The difference will be the difference between student government, which covers a relatively narrow area, and college governance, which includes any matter of interest beyond the student body. The Community Council will probably be similar to the current College Council which has deliberated issues extending from the Strike last May to the problem of dogs in the Crest Room.

The Community Council will consist of two members of the administration and one of the staff, three faculty members and six students.

The student government at Middlebury has had a history of very mixed success, with the exception of student-faculty committees, which are generally held to be worthwhile. Student governments have procured student control over matters of social life, but have been largely ineffective in procuring major change in any other area. According to their critics, many of them veterans of the student governments, the student governments have been largely debating societies in the last three years.

There have been three different forms of student government in the last three years because of this discontent among the members. Four years ago Middlebury did not have a student government after it had voted itself out of existence. Student Government was revived as a result of the President Commission on Student Life (CSL) report in February, 1968.

In the 1968-1969 academic year the student government was re-formed under the name of the Student Senate, which consist of about fifty students, elected by dormatory. The Senate spent much of its first fall debating the merits of parietal hours, and could rarely claim a quorum in the later part of the year. Its meetings were long, discussions uninformed, and the result not very fruitful.

The first Student Senate had little actual power except for the allocation of the student activities fee. Thus issues that had been debated at length in the Student Senate were redebated later in the week by the College Council, where the Senate had four representatives. At the end of the year, the Senate voted that it should be restructured to compensate for its unwieldy size and general lack of direction. *Continued on page 3*

Integrating Self-Expression, Objectivity With the EPC

by Berette Amick

This week the EPC discussed the approach and the ideas behind Mr. Hill's Winter Term conposition course and the possibility of instituting them into the curriculum, perhaps as part of the Freshman Proposal.

The Winter Term course itself was an attempt to integrate the student's personal emotional self-experience with academic composition writing. The student was encouraged to become personally involved in his writing, to express his "viable real" self. The goal was to go beyond the depersonalized papers in which no glimmering comes through of the student as a unique human personality.

As Mr. Price said, too often the student views his personal, real self completely divorced from academic experience. The course was an attempt to change this, to involve the self, to express the personal through writing.

Most students in the course agreed that it had been an excellent undertaking. The problem of integrating the concept into the curriculum brought up the questions of requirements, of staffing, and, more importantly, of goals. Is the course to teach the "craft of writing?" If so, it would require careful thought on the different modes and approaches in writing (i.e. subjective self-expression and emotional engagement vs. a more dispassionate and objective approach).

However, another entirely different goal is possible—that of schooling students in dealing with and understanding their affects and feelings. This would be an entirely new approach. Ability to express and interpret emotions, as one of the goals, would thus lead the course beyond writing into the realm of verbal communication, dramatic expression, etc.

To sum up, the creation of a course dealing with self-expression (that's about as vague as one can get!) was seriously considered. Two distinctly different goals appeared, however: 1) to teach writing (which involved a controversy over different modes of literary expression) and 2) to teach expression and understanding of the affective self. No final decisions were made.

Record Turnout Votes: New Faces Join Old Timers

by Ana Cara

Two new Selectmen joined a team of old timers Tuesday March 2 when they were voted into office at the Middlebury town meeting. The polls were open from 9:00 A.M. to 6:00 P.M., and the following results were released that evening:

Selectmen: 3 years -	
George Foster	*690**
Karl Neuse	*439*
2 years -	
Paul Carrara	*633**
Vincent Malmstrom	*480*
1 year -	
Edward Buttolph	*335*
Bernard Cole	*579**
John Deppman	*412**
Howard Woodin	*370*
William Reynolds	*146*
A.C. Dutton Smith	*220*
Clerk: Kenneth W. Caul	*753**
Richard Gardner	*381*
Treasurer:	
Kenneth W. Caul	*720**
Richard Gardner	*411*
Lister: Raymond Davis	*831**
J. Wesley Murdock Sr.	*279*

In the uncontested elections Elizabeth Fitzpatrick received 1065 votes for Tax Collector; William J. Slator, 853 (Town Agent); Joseph Whitehorne III, 921 (Grand Juror); Catherine E. Fitzpatrick, 966 (Auditor); Robert Van Ness, 1073 (First Constable); Frederick Whitty, 1055 (Second Constable); and Winston Seely, 1060 (Library Trustee).

The controversial issue of the traffic signal for Main Street and Merchants Row was defeated 617 to 524. Voters preferred to wait and see if the traffic patterns in Middlebury change.

The parking question; whether the Town agreed with the action taken by the Selectmen in banning parking on both sides of Main Street from Merchants Row to the fire hydrant in front of the Ilsley Library received a large majority "yes" vote (808 to 324).

It is believed that the turnout of voters for this election may have been the largest in Middlebury town meeting history.

Old Chapel Notes

Sophomores interested in being Junior counselors or Fellows next year can pick up applications in the Dean of Students' office now. The applications are due back on March 19th.

Pets seem to be reappearing. Please be reminded that they are **verboten** in the dorms. Owners will be subject to a $25 fine and the responsibility of removing the pet.

Trumpeter RANDY BRECKER, formerly of Blood, Sweat, and Tears, and now with Dreams, as he appeared at Middlebury's first progressive jazz concert this Fall. Randy will return Monday night, March 15 at 8:30 in the Johnson Building as part of DAVID LAHM'S JAZZ WAVE II.

In addition to Brecker and Lahm on piano, formerly of the Buddy Rich Band, and currently playing at the Village Gate in New York City, the group will consist of: DAVID YOUNG, tenor sax, who has played with George Russell and Lionel Hampton and is now with Olatunji; GENE PERLA, bass and Fender bass, who has played with Sara Vaughn and Nina Simone, and is now in the Elvin Jones Trio; and DON ALIAS, drums, who has played with Jeremy Steig and Miles Davis. The concert is sponsored by MCAB; admission will be $1.50.

Common Cause: Reforming America

by Peter Adams

"It isn't just the people that you identify as discontented, but middle class people, reasonably affluent people, are also discontented.

"It could lead to a splintering of the parties It could lead to massive refusals to vote. It could lead to following demagogues. We're trying to lead in a constructive direction.

"I think that things have become so bad that a lot of people are ready to move—ready to act constructively."

Less than a month later Gardner founded Common Cause, a citizens' lobby. One and one-half million letters were sent out and full page advertisements were placed in four major newspapers. Wrote Gardner in the ad.

"I know that many of you share my concern over what is happening to our country.

That is why I am coming to you; to join in building a new, independent, non-partisan organization that could be an effective force in reconstructing America.

"It is called Common Cause.

"It will not be a third party, but a third force in America life which will uphold the public interest against all comers, particularly the special interests that dominate our national life today. Common Cause will not support candidates; it will confine itself to issues.

"Wherever you touch the public process in this country today, almost without exception, you will find a failure of performance.

"The air we breathe is foul. The water we drink is impure. Our public schools are in crisis. Our courts cry out for reform. Race conflict is festering. Underemployment is rising. The housing shortage has driven rents through the roof. Inflation runs rampant, sapping the initiative of our people and wiping out the life savings of our senior citizens.

"The things that government is supposed to do, it is not doing. The things it is not supposed to do — encroaching upon the lives and liberties of its citizens— it is doing."

As for the problems with which Gardner's lobbying group plans to deal, the strategy and the tactics all sound familiar. Common Cause just might be more successful than previous and current organizations attempting to deal with the same problems.

The problems America now faces are unprecedented in complexity, scope and seriousness, as people are starting to realize. Gardner's distinguished reputation enhances the potential power of Common Cause. He is, as Time Magazine refereed to him, "the most impeccable mover and shaker of the Establishment."

Gardner's strategy is unprecedented in ambition. At the outset his goal was to enlist one hundred thousand members. In response to the initial solicitation, 45,000 people joined and paid the $15 dues. The organization now stands at about 90,000 and Gardner hopes that Common Cause will grow to 400,000 members with a treasury of six million dollars. He has chosen seasoned professionals to run Common Cause's lobbying effort, Lowell Black, former lobbyist for the American Bar association, is chief capitol lobbyist for the organization.

Although Common Cause has received more public support than expected and has been partially successful lobbying against the seniority system in Congress, it is not without problems. Although it does not intend to be a political party, it might, if it became powerful enough, change its focus from lobbying to electoral politics.

Some feel that Garnder himself would run; others feel that McCarthy or Lindsay would use Common Cause as a vehicle to capture the White House. Since it has received almost all of its support from upper-middle and middle class limousine liberals (John D. Rockefeller and Howard Stein, the Dreyfus Fund mogul who bankrolled McCarthy in 1968, originally put up the money necessary to get Common Cause off the ground) it seems questionable that Common Cause will sustain such support if it delves into such major problems as distribution of wealth, tax loopholes and no-nonsense pollution laws.

A number of Middlebury faculty have joined Common Cause and perhaps a few students; as of yet there is no organized group. Those interested should write to: Common Cause, 2100 M. St. N.W., Washington, D.C. 20037.

karate class places emphasis on defense

by Richard Rogers

The usual image produced by the word Karate is that of dextrous brick-breaking and wood-smashing, with various guttural cries by men in white robes. The dispelling of this idea is one of the goals of an extra-curricular Karate class now being offered to students.

Donald Glidden, a freshman transfer from Maine, teaches the course. He holds a brown belt in Karate, the last degree before black belt, the highest possible attainment. He has worked in Karate for the last eight years. Mr. Glidden is assisted by freshman Carleen Irwin, who describes her role as "part teacher, part student."

As is shown by the emphasis on "defense" in the posters which advertised the course, the main lesson is to teach the members how best to defend themselves. Mr. Glidden discusses with them the consequences of misuse of their knowledge. The first principle is to flee from fights whenever possible. "An expert in Karate," he says, "cannot easily be provoked."

When fighting is unavoidable, however, Mr. Glidden believes that the members will be very efficent in defending themselves. Karate is a very efficent means of defense. A good Karate fighter, says Mr. Glidden, can easily resist as many as ten adversaries.

There are 12 persons enrolled in the course, of which number three are women. Many others have expressed interest, and more are expected to join. The course is for five weeks, two hours each week on Sunday nights, at the McCullough Gymnasium. The fee for the course is $15.

Mr. Glidden realizes that an extensive knowledge of Karate cannot be obtained in five weeks. His course is designed as preparation for more advanced courses, or for greatly improved ability of self-defense if the student decides to terminate his study of Karate with this course. All graduates of the course will be effective fighters, he says.

The course, which will probably be offered again after April vacation, gives a physical education credit. To be really effective, says Mr. Glidden, practice of from ten minutes to an hour daily is recommended. Practice is not required, however.

The College Store will soon be selling a book by John Schultzer, Karate for Defense, which Mr. Glidden recommends as a "good basic text" for Karate.

Reaction to the course has been quite favorable. One freshman, Lenita Morrill, said that it was "really useful, quite interesting, and very much fun." Perhaps one effect of the course will be to reduce theft in the Battells, now that the "fair damsels" are prepared.

on other campuses

by Cannon Wann

Last month, following the current trend among uni-sex colleges, the trustees of Holy Cross announced that it would start the admission of women in the fall of 1971. Rev. J. E. Brooks, President of the college, believes that the presence of women on campus will no doubt bring about a better understanding between the sexes in a time when all are seeking a new level of consciousness.

Four Stanford University professors, three ministers, an administration official, and a former aerospace engineer blocked the entrances to the San Mateo Selective Service offices all day last week in protest against the Indochina war.

They were unsuccessful in their avowed attempt to be arrested; they hope to construct a case against the war in court. San Mateo city policy did not attempt to arrest any of the protesters during the blockade, although they were fully informed of the situation.

The group's prepared statements read, "This morning we are engaged in a non-violent act, blocking access to a draft board. We expect to be arrested, and we will not resist arrest."

A police statement said that the demonstration was "of no concern to them," and that the draft boards had "not asked them to do anything." No formal complaint was made by Selective Service officials, although at least 35 people were prevented from entering the buildings—one, an Army recruiting officer.

Yale University has recently approved a new idea for the payment of student tuition and fees. The "Tuition Postponement Option" is a revolutionary concept by which students can take an active part in financing their own education.

The plan will allow any student to defer all or part of his college costs for an extended period of years. After graduation he repays the university on the basis of ability, at the rate of .4 percent of his gross annual income for each $1,000 deferred.

An interesting feature of the plan is the provision that the class is treated as a whole; that is, when the total debt of any class is paid, then the members of the class are also considered paid, regardless of the amount that any single individual has contributed. Yale estimates that it will take an average class 28 years to return the principle amount.

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35 members of the Dartmouth community will travel to Brasstown, North Carolina over spring break on the annual Dartmouth Christian Union "folk trip." The co-educational group, including regular Dartmouth students, special students, and Billings Lee nurses, will repair buildings, move lumber, and milk cows for the John C. Campbell Folk School.

The students will also receive training in wood carving, dairy farming, lapidary work, carpentry, blacksmithing, and folk dancing. The purpose of the trip is "for people to get together and do something interesting and enjoy themselves."

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MIDDLEBURY WAITSFIELD

OP-ED

R.E.A.P. : understanding origins

by Chris Zamore

After attending the first meeting of the Radical Education-Action Project, I found it difficult to understand why a group which is espousing two essentially moderate proposals— Ralph Nader's Campaign G.M. and the People's Peace Treaty— had affixed the adjective "radical" to its name. But experience has taught me that any seemingly incomprehensible matter can be quickly solved with a consultation of Webster's Seventh Collegiate.

Webster gives two definitions for the word radical: the more common one relating to political extremities, the latter having a much different sense; "relating to the roots or origins of a subject." It is apparently with this second sense of the word that the project has sought to define itself, making its aim one of educating as to the roots and origins of the problems now confronting us, specifically the war in Asia and the entanglement of our politico-economic structure. Clearly education in these areas and along the lines suggested by the Project's definition of itself is sorely needed in a time when too few people are willing to investigate thoroughly the origins and development of a problem rather than scratch at the superficialities.

Of the two issues which the project has centered itself around, Campaign G.M. seems potentially the most effective. It seeks an organization of colleges holding G.M. stock, who can, through a concerted use of stock proxy, effect major changes in the corporate procedures of General Motors. It is a movement much in the Nader tradition, emphasizing careful research of the power structure in question and effective mobilization of all available resources for reform.

But when compared with the Nader proposal, the People's Peace Treaty seems somewhat naive and potentially as disillusioning as much of the political action on campuses in the past several years. Rather than involve itself with an understanding of the powers involved in the situation or of the origins of the conflict, the peace treaty seems to work on the premise that it is people and not goverments who declare and maintain wars, and that merely by gaining a consensus of the peoples involved in the conflict, one can obtain a cessation of the death and destruction.

The other proposals of the Project seem very much consistent with its defined purpose of organizing an educational program concerned with the roots rather than surface of America's problems. An impressive bibliography was distributed at the meeting listing books on Asian affairs, Viet Nam, and solutions for America's economic and political problems, and plans have been made to bring films and speakers to the campus. It is too early to judge the impact of the Project, still in a formative stage, but the proposition upon which it bases itself is clearly the best hope for the student political movement organizing itself for the spring offensive.

senate...

Continued from page 1

The Student Senate which convened for the academic year 1969-1970 had been reduced in size from fifty to twenty student: four from each class and four members-at-large. Among the innovations was a requirement that candidates for the Senate submit position papers, so that students would be voting for more than a name. Though it divided into sub-committees to consider issues of major College policy—issues which had not concerned its predecessor—the Senate never accomplished much.

Often meeting not once but twice a week, the Senate would maintain very involved discussion on a single issue for weeks, often dropping the issue, eventually, in frustration, never reaching a decision. The Senators were more serious than their conterparts of the previous year, but accomplished little more.

Lack of directed discussion and lack or real power are generally cited as the weaknesses of this Senate. At the end of the year it voted for abolishing itself, and, to compensate, for enlarging student representation on the College Council from four student to eight student with four votes.

The College Council's eight student representatives were elected by the student body this fall from a slate of twenty candidates. Discussion in the Council this year has largely related to mundane matters rather than to far-reaching proposals. Nonetheless the College Council, in its three year history or revived student participation in College governance, has consistently been seen as the most effective body on general matters of the College.

Though technically only an advisory body to the President, whether discussing the craft center or food in Proctor, most of its decisions stand. It gained respect last spring as a community forum during the May Strike. In the event of a "College disorder" it would function as the forum for discussion and action.

It will be replaced next fall by the Community Council, a body of similar composition, if the report of the Governance Committee stands, as appears very likely. The new Council will gain more direct responsibility for overview of the College's service functions, such as the Bookstore and the Snow Bowl.

The issue of modifying student government will probably be submitted for a general student referendum. Perhaps a reflection if not a cause of the problems of student government, only about four or five hundred students ever vote in referendums. In the second year of the student senate, out of the upper three classes, only 385 students voted in elections.

Though the Community Council was included in the recommendations of the Governance Committee, the idea of a Student Forum is largely that of Dennis O'Brien, Dean of the College and Chairman of the College Council for its three years. In a letter to the College Council's members he outlined the advantages of the proposed change. The final advantage mentioned was "We've tried everything else, why not this?"

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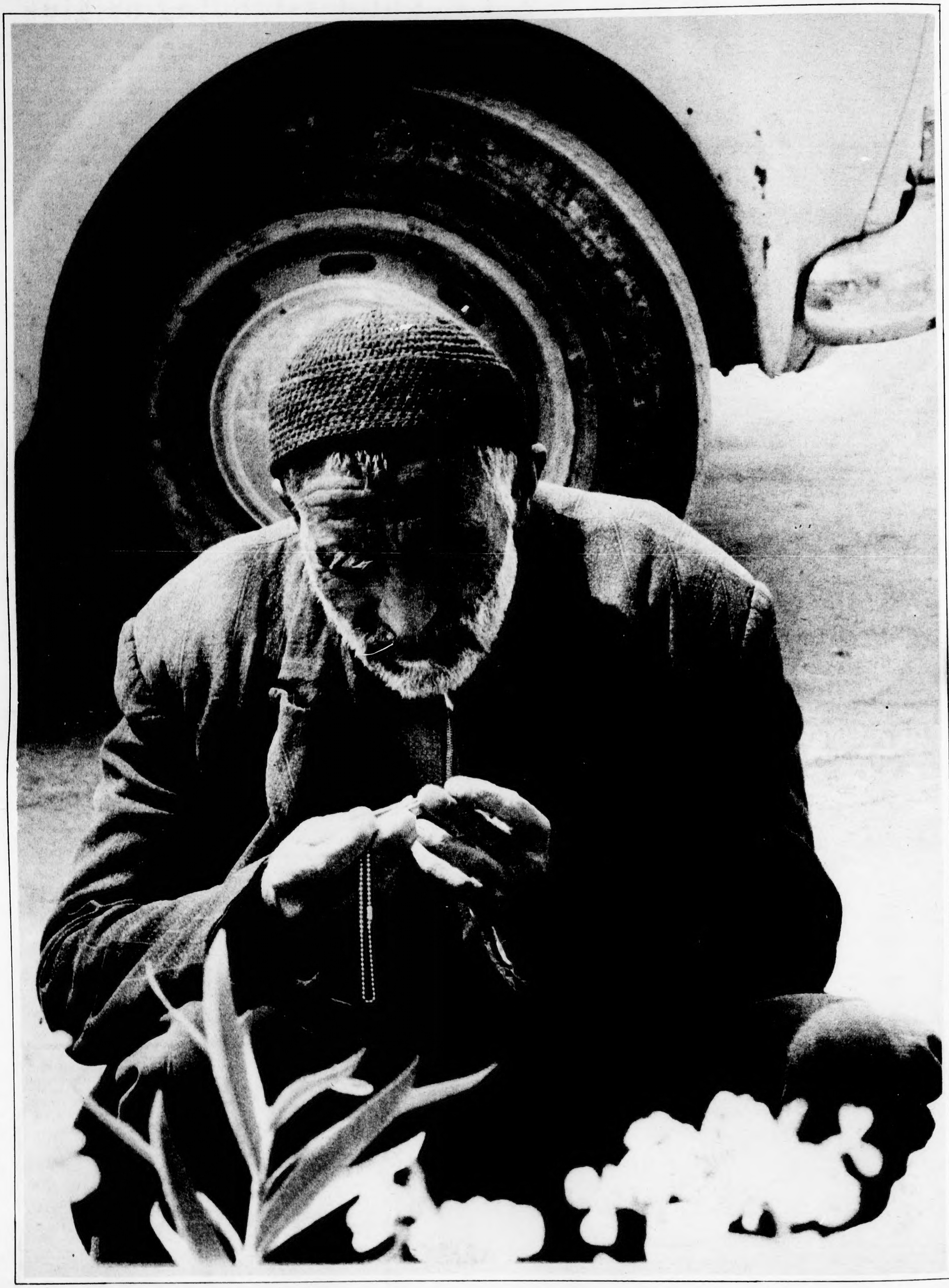

Vermont's Aged : "Silent Minority"

by Richard Rogers

Recently the Vermont Council on Aging put out a report describing the grim life which elderly Vermonters live. The survey interviewed almost 2,200 persons from all parts of the state.

The report, compiled last September, defined as "old" persons who are 65 or older. Although almost all Vermont aged have been Vermont residents for twenty years or longer, and many for all of their lives, not enough is being done for them, the report said.

In terms of income the average "senior household" takes in $2,295 per year. The national average for the income of this age group is $3600, so that the average income of the senior Vermont citizen is less than 64 percent of the national average. The average individual income of senior Vermonters is only $1800. Evidently the income of the wife is a substantial contribution to the household budget, so that both persons in a family are obliged to work. The average senior household income is only 27 percent of the average Vermont household.

According to a report of the U.S. Department of Labor, the minimum amount required for an elderly Vermonter to be able to "participate in community activities"—a phrase evidently denoting an existence which is a step or two above absolute subsistence level—is $1,754 for an individual and $3,151 for a couple. Some of the extravagent provisions of this plan are $1.30 daily for food, $10 per month for personal items, $65 a month for housing and related costs, and $14.40 a month for medical care.

For a single aged person, the median income is $1,834 for a couple, $3,236. These minimum standards are uncomfortably close to the actual levels of many families. The Council on Aging estimates that one-half of Vermonters do not have household budgets which meet these basic requirements.

The report referred to the need for both persons in a family household to work. Although people who are sixty-five and over are generally regarded as eligible for retirement, it is often economically impossible for the aged to retire: they cannot afford to do so. While the median highest income of Vermont senior citizens before retirement was $3,913, the present average for those retired is $2,295, or about 58 percent of their working income. The reduction is highest among the lowest-income groups: almost all of those persons who made $2000 or less while working now make less than half of that figure.

Many of these jobs were of the "lower," less-remunerative type, and the elderly generally lack the education which would qualify them for the better-paying jobs now. The vast majority did not finish high school: almost 50 percent nearly did, and 20 percent did. While 7 percent had some college and 6 percent are college graduates, 4 percent had under five years of education and 9 percent had under seven years.

One of the most significant costs for senior Vermonters is housing. About two-thirds of aged Vermonters own their houses: the others rent or live with other people (this category includes those who are in various kinds of institutions). For those who own their homes, the accompanying costs consume about 42 percent of their income. These people who make under $2,500 pay out over 50 percent of their income on housing.

Continued on page 9

(Richard Hirsh)

parking ban reaffirmed

by Walter Newman

At the beginning of February the Selectmen of the town of Middlebury enacted a ban on parking on both sides of Main Street from Merchant's Row to the Ilsley Library to help alleviate congestion of downtown traffic.

The merchants on Main Street reacted so strongly against the measure that a referendum on the subject was presented at last week's town meeting, where the people of Middlebury voted to support the selectmen's action.

Parking was prohibited in the area on the recommendation of the Middlebury Planning Commission, as well as on the recommendation of every planning consultant who has looked at the downtown area since the ban was first proposed in 1961.

The loss of about 15 parking spaces on the main street has been absorbed by the availability of the new municipal parking lot, located behind the Ben Franklin department store, which accomodates somewhere between 50 and 60 cars. Another lot has been proposed. Meanwhile traffic is kept moving across the already too narrow bridge, and walking is less hazardous on the narrow sidewalks.

Furthermore, traffic conditions throughout the area are in serious need of improvement, a problem which calls for a new bridge across Otter Creek, according to planning commission reports. The state is not likely to help support any such projects which the town would be unable to finance by itself until the town proves that it is willing to work to solve its own problems. Thus proponents of the ban on parking felt that, as a pilot project in an area where little has been done, the ban could have far-reaching implications.

The most vocal reaction to the ban has come from the merchants of about 14 businesses on Main Street who are directly affected. They feel that the move has hurt their business, although in the opinion of Professor Malmstrom, a member of the Middlebury Planning Commission, it is difficult to say whether any losses they are suffering may be the result of the slack season occurring during a general and widespread economic slowdown.

Other objections the merchants raise include the feeling that by facilitating the flow of traffic, the hazard of higher-speed traffic has been introduced to the downtown area. However, it is questionable whether the congestion caused in the process of parking can be viewed as a feasible or a safe method of dealing with the speed of traffic.

The merchants also feel that adequate alternatives should have been but were not provided before any such parking could be banned, and many wanted the ban to be lifted at least until such alternatives could be sufficiently explored and implemented.

Furthermore, the merchants believe that the selectmen took it upon themselves to take this action on the spur of the moment without consulting them or the townspeople. However, the idea has been under discussion for many years in the town.

The question amounts to whether the area's only substantial bridge across Otter Creek is to serve the interests of some downtown merchants as a parking area or to serve the interests of the area as a safer and more efficient means of getting traffic through the area. The controversy over the parking issue has created public interest in the planning aspect of Middlebury's civic affairs, and many concrete proposals have resulted. It remains to be seen how much of this interest will be translated into further constructive action

college council

Aside from questions of student government (see article on page x) the College Council discussed the request of REAP for use of funds previously allocated to Total Involvement. The issue of funding a political group was discussed, but the reallocation of funds was delayed until REAP submits a constitution, required of all organizations receiving funds from the student activities fee.

Proctor is slated to be closed for the installation of two serving lines because of current overcrowding. The construction is scheduled to start during Spring Vacation and proceed throughout the remainder of the Spring Term. The College Council will explore providing expanded seating in the SDU's, opening Forest dining hall, and other possibilities to prevent overcrowding. Meal hours will be extended.

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civilization: british historian views genius of civiliz

by Glenn M. Andres

With "Civilization" Sir Kenneth Clark took on, though hardly unwittingly, a dangerous and difficult task. One might be moved to ask: can the author of books on topics ranging from Gothic Revival Architecture to the Nude, a professor of fine arts at Oxford, a past director of the National Gallery in London, and a trustee of some of the most important museums in the world find happiness in abandoning his connoisseurship and scholarship for the world of TV?
Or, perhaps, can his public be happy with the change?

A successful television series is difficult enough for those trained to the media, let alone for an art historian. It is particularly difficult to carry off anything on TV that borders on the learned in subject matter. A single special with adequate publicity might be serious and make the grade. A series has to be entertaining enough to hold a broad audience week after week.

In this country in the fifties "Omnibus" tried it on Sunday afternoons, with such figures as Leonard Bernstein explaining the role and methods of a conductor and throwing in some good music as well. "Omnibus" was phased out. What about "Civilization" as TV material? It was originally to be a televised Art 101, but Sir Kenneth quickly decided to treat civilization in its broader manifestations, including music, philosophy, literature, and science as well as art—and rightly.

Art is too often viewed today as an isolated gallery object. It cannot be at its best when taken out of context. The amount of civilization that could be included in thirteen fifty-two minute programs, however, is ludicrously little. Inclusion of the classical civilizations would almost have doubled the series in length and was avoided. Sir Kenneth counted out the eastern civilizations because, not knowing their languages, he did not feel he could do justice to their cultures.

As he commented in the published text of this series, a proper title would be: "Speculations on the Nature of Civilization as Illustrated by the Changing Phases of Civilized Life in Western Europe from the Dark Ages to the Preent Day." How many of us would turn that on or a Saturday evening?

There is a TV title and a TV approach—the selection of a series of striking visual images as a framework, fleshed out by commentary. Discussions are general. This is no place for footnotes. The format has led Sir Kenneth to generalizations which he would not otherwise be inclined to make: "The so-called Maison Carree at Nimes is a little Greek temple that might have been anywhere in the Graeco-Roman world"...."a symbol to set against the Greek temple is the Viking ship. The Greek temple is static and solid. The ship is mobile and light."

Actually the Maison Carree is a Roman interpretation of Greek forms; and the Mediterranean world had its share of excitingly graceful ships. Neither totally scholarly nor wholly inaccurate, such observations call forth suitable and provocative images—if one chooses not to quibble with the details. This is educated TV.

The subject matter and approach cooked up by Clark and the BBC is the kind of thing Time-Life likes to get hold of. If it were American, the series would be compiled by an anonymous panel of experts, illustrated by zappy photography, narrated by an off-screen movie star or news-commentator (if they couldn't get Jackie Onassis) and afterwards published as a Time-Life series of glossy coffee-table books.

But it is British, and it is personal. Herein lies much of the character of the series. Rather than a corporate product, it is that of one highly educated man setting forthhis own personal views on civilization. "What is civilization? I don't know. I can't define it in abstract terms...But I think I can recognize it when I see it." Sir Kenneth probably knows it as few men educated outside of the traditional British school system can. He is playing the dilettante in the best English sense of the word.

It is a risky business opening up your opinions on all subjects to all comers, especially if you have the intelligence to know better. For a scholar to lay himself out personally in this manner, he must take a rather responsible approach to his material. For him to spend two years at it, he must have a strong commitment to that material.

The commitment is evident. This is not a series without a personal axe to be ground. It is born of Clark's commitment, perhaps optimistic, to the genius of civilized man in spite of his constant folly. Civilization is viewed as something more than fine sensibilities and requiring, among other things, a confidence in society, a belief in its philosophy and laws.

Sir Kenneth fears a situation paralleling that which destroyed ancient civilization. Not invading barbarians. Rather fear, a fear that makes it unworthwhile to build things, cultivate crops and plant trees, and lead a civilized life. Through such fear we have witnessed and participated in the destruction of a civilized Indochina and we are now seeing civilization die in our cities.

Along with fear he cites exhaustion, the kind of disillusionment and exhaustion with society that cannot be escaped in our contemporary USA. This series is his gesture in defense of civilization, holding out to the general public the wonders of a civilization worth preserving, defending, and taking heart over.

It is no anonymous neck that Clark is placing on the chopping block, but his, and it is there on the screen, the collar of a London Fog pulled up around it. The script-writer not only narrates, he is facing his audience, squinting at the cameras, watching sheep on Iona, and fingering the precious Cross of Lothar. Claiming that travel guides are the only surviving transmitters of traditional culture, he sets out to be such a guide—as urbane and knowledgeable a guide as one could hope for.

Jumping from location to location as if he owned BOAC, he sets before his audience selected works of genius from western civilization—art, thought, literature, engineering, music. The photography speaks eloquently for the treasures protrayed—but we're used to high professional standards in photography today. It is the guide, who supplements the images with insight, humor and personal involvement, that established their context and brings them to life.

The objects and personalities discussed are aptly chosen. For example, the Cross of Lothar, with its Augustan cameo on one side and delicately engraved silver crucifix on the other, could be taken to symbolize the scope of the opener of the series: "The Frozen World" (formerly and perhaps more appropriately called "The Skin of Our Teeth"—why the altered title?). Clark moves with his chosen objects and settings from the collapse of the Graeco-Roman world to the re-establishment of ties between western Europe and the Mediterranean world in the tenth century.

It is a period when there is indeed more vitality and quality in the "barbaric" arts than in the tired classical traditions. But they are arts in which man, his values and institutions, don't count. Viking skill in boat-building and Celtic gold-smithery do not a civilization make. That they contributed to western civilization in later times was perhaps the achievement of little bands of scholarly churchmen clinging to rocky islands, lonely representatives of the few thin threads of civilization left to the European world.

In their hands the fabulous strapwork demons and knots of the Celts were adapted to lend an almost magical quality to Christian manuscripts. It is these precious books and the concomitant arts of reading and writing which come forward as the civilizing heroes of the dark ages. Even Charlemagne, who briefly unified much of Europe, reconstructed ties with the Mediterranean and Byzantine worlds, and tapped those sources for artistic inspiration and artisans, considered books among his most prized possessions.

LETTERS TO THE EDITOR

Treaty Parody

Treaty of Peace between the People of the United States of America and the People of Vietnam:

1) The Democratic Republic of Vietnam and the National Liberation Fron hereby order the surrender of all forces under their command in the Republic of Vietnam, Cambodia, and Laos. These forces will be repatriated along with all prisoners of war, within thirty days of the completion of the surrender.

2) All prisoners held by the Democratic Republic of Vietnam will be repatriated without delay.

3) The parties to the treaty recognize the independence and territorial integrity of all nations in Indochina.

4) The Democratic Republic of Vietnam and the National Liberation Fron agree to extradite for trial by military commissions of the United States of America and the Republic of Vietnam all persons indicted for crimes against the law of war, including the Geneva Conventions of 1949. Trials will be conducted in the spirit of the Nuremburg cases.

5) The United States of America agrees to withdraw all its forces from Indochina upon fulfillment by the other parties of their obligations under this treaty.

To The Editor:

I enclose a copy of the proposed alternative "Peoples' Peace Treaty" which I circulated in Proctor last week Lest any think that the absence of my name from the treaty indicates a lack of courage of convictions, I shall make it clear that I do not agree with the principles of the treaty, have not signed it, and do not intend to sign it.

My purpose in publishing the document was to illustrate in a subtle manner the infantile smugness inherent in the original "Peoples' Peace Treaty"—the idea that a loud subculture can simply proclaim itself representative of the people. The thought of expending some effort enlightening the people is outmoded: now the "Movement" has decided that it knows what the people want, even if they don't.

Let us not permit a series of failures to deter us from a rational political effort to end the war. The only true representatives of the people are those chosen in the electoral process, as clinch-like as that may sound. The testimony of history is that policies of an elected government can be redirected by vocal and intelligent opposition. The "Peoples' Peace Treaty" can only be called a ludicrous retrogession in the efforts for peace.

Ralph Wagner

THE CAMPUS

THE CAMPUS, the student newspaper at Middlebury College, published in Middlebury, Vermont every Thursday of the College year, except official College holidays and during examination periods. Opinions expressed in the paper do not necessarily reflect the official position of the College. Signed columns, letters and articles are the responsibility of the writer.
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...ized man

The royal scriptoria which developed the simple and beautiful Carolingian script and ground out some of the most lavish books known to man were also responsible in large degree for the preservation of most of our known ancient literature and philosophy. The artificial political situation dissolved, but the arts and learning that had been established would survive to form a basis for midieval civilization.

It all sounds fairly dry in print—mea culpa. But as fifty-two minutes of fascinating barbaric art, fine goldsmithery set with polished but lumpy gems, brilliant illuminated manuscripts, clumsy but vital architecture, and Sir Kenneth squinting and commenting, it is rather entertaining. In fact, it makes for fine TV. So why isn't it on the screen reaching the general public? Why distribute it to college campuses and show it in an unfair situation where it invariably and unfortunately is compared with art films and scholarly lectures—neither of which it porports to be?

Because commerical American TV, when offered the series, thought it was too highbrow for the American public (though the more limited medium of educational TV did eventually take it up). Is it too highbrow for the American public and too lowbrow for the campuses? This viewer thinks not. Hardly a college course, it is public entertainment of a very enlightened sort. It promises Middlebury a spring with thirteen enjoyable and not unrewarding study breaks.

Nabokov's "Mary" the futility of nostalgia.. further into "the labyrinth of memory"

"Mary," by Vladimir Nabokov (McGraw-Hill, 114 pp., $6.95)

by Michael Reed

Nostalgia can be potent stuff. It can comfort and gladden, frustrate and derange. Its prime impulse is hardly ever creative though, and the wistful, backward-gazing soul often tends to entrap himself in his own sugary-sweet brand of self-serving illogic: the past is carefully edited, effortlessly summoned, and conveniently passive; the past is irretrievable and therefore the past is good.

"Mary," Vladimir Nabokov's first novel, is a youthful, solemn, poignant revelation of the utter futility of unrestrained nostalgia.

Although "Mary" was first published in 1926 some seven years after Nabokov and his family had fled from Russia and the Revolution, it was not until last year that this novel was translated from Russian into English. It has thus remained virtually inaccessible in this country for nearly half a century.

Nabokov has always been a supremely time-conscious writer, a playful, unorthodox magician of memory. "Ada," his most recent novel, is a feat of imagination and recollection, of multi-cultural and multi-lingual acrobatics. But "Ada" is the work of a long-lived world-traveler, teacher, lecturer, anagramer, chessman, and lepidopterist. "Mary" was the creation of a young, scrimping, displaced Russian aristocrat who could speak of his native land only in the past tense.

What of this early novel? It is springtime in Berlin, April, 1924. The place is a shabby boarding house, "that cheerless house in which lived seven Russian lost shades..." The thin-walled pension is located right next to Berlin's Stadtbahn, and a railroad bridge passes directly over the building: "...he could never rid himself of the feeling that every train was passing, unseen, right through the house itself." Trains and asphalt roads and both temporal and spatial movements form the essence of this novel. "Mary" concerns forward and backward journeys.

The seven inhabitants of the pension are all Russians living in Germany, a cruel but all too prevalent contradiction: there is the meek little widowed landlady; Alfyorou, the man with the "dung-colored beard" who is the husband of Mary; the two silly, effeminate male dancers who room together "as happy as a pair of ringdoves"; Klara, the sad, single woman dressed eternally in black who in not growing any younger; Podtyagin, the dying old poet who despairs of his wasted life; and, lastly, the young man named Ganin, the jobless emigre and wanderer who is the central figure of this story.

Ganin left Russia five years earlier as a deserter from the Russian army. As the novel opens we see him as a bored, impatient, irritable fellow who, as Alfyorov suggests, shares with the other six people "this emigre life of ours, this perpetual waiting." Although he is but twenty-five, Ganin fears that he is getting weak-willed and flabby. He has involved himself in an unsatisfactory love affair from which he finds he is incapable of easily extracting himself.

Initially, Ganin shows no particular longing for his lost Russia. He has come to disassociate himself from Bolshevik Russia, painful though that may be. It is not until a single, simple photograph is idly shown to him by Alfyorov that the distant past comes to overwhelm and briefly mislead Ganin's existence.

Alfyorov, an aging, ornery man himself, has proudly and unsuspectingly shown Ganin a photograph of his young wife, Mary, who is finally leaving Russia and who will be arriving in Berlin within the week. Quite unknown to old Alfyorov, though, is the fact that the young woman in that photograph is an intimate person out of Ganin's until now forgotten past. Mary was Ganin's first and eternal lover.

This brief event transforms Ganin. He is now a disturbed, exhilirated, pensive dreamer. "He sat down on a bench in a public garden and at once the gentle companion who had been following him, his gray vernal shadow, stretched out at his feet and began to talk." His shadow talks of exquisite, delicately reassembled images and memories. Ganin recalls the time years ago when he lay in the beautiful second-story room of his family's country estate recovering from typhus: "Wonderful sounds came from outside—twittering, distant barking, a creaking pump."

With the sight of that evocative photograph Ganin begins to push further and further into "the bright labyrinth of memory." "He was a god, recreating a world that had perished." It is Ganin's intense desire to relocate, to relive those joyful, youthful, baffling days which he once spent with Mary—Mary, that incredible human being or shadow or ghost or whatever from out of the past who not once makes a living appearance in the pages of this novel. "He lay on his back and listened to his past."

As Ganin's fascination with his memories grows greater, so does his dissatisfaction with the vague, mundane present, and soon curious reversals are taking place: Ganin begins to imagine that his past life, the life of his memories, is the genuine world of reality. Silly old Alfyorov, the butt of many a joke among the boarders at the pension, constantly speaks at meals of his soon to arrive wife, and the good name of Mary sometimes suffers as a result. Ganin is silently enraged by such joking:

Continued on page 9

Koeckert Quartet: Intricate, Unified, Precise

by Kathy Conant

I remember watching c act in the Ice Follies a few years ago where two brothers performed a skating routine for precision. They skated exactly together, all their movements, even the smallest, perfectly synchronized. I can remember looking at a soft white snowflake on my jacket sleeve and marveling at the perfection of its sturcture. I was once shown the inside of a very sophisticated radio and I remember the intricate, precision wiring of the circuit board. Another phenomenon of precision is the Koeckert Quartet.

This string quartet, presented by the Concert-Film Series Wednesday evening, March 3, is a highly polished, sophisticated ensemble of two violins (father and son Koeckert), viola (Oscar Riedl), and cello (Josef Merz). The effect they achieved was that of one big music-making machine. It hardly seems possible that four distinct individuals could be as perfectly attuned to each other as the musicians in this quartet were. In an ensemble of performers, expecially musicians, the individual member often values his individuality more than a group sound, and the result is a showing-off competition. The Koeckert Quartet, however, performed as one, each individual supporting the group sound.

The quartet was like a beautifully crafted chain, each link fitting perfectly with the next, yet light and flexible enough to bend and move, versatile enough to assume any shape or form. This was illustrated by the three pieces they performed, ranging in style from stately and technical to lyrical and passionate.

The first piece, Beethoven's "Quartet in B flat major, Opus 18, No. 6", was perhaps the clearest illustration of the group's precision. The piece was mostly in a light dance style alternating with slow lyrical melodies. Togetherness pervaded all aspects of the performance of this piece. The tempo was steady, even after a change in movement or rhythm. The group was precisely together on all stops and starts; their timing was flawless.

The dynamics and expression were performed identically by each player which gave the effect of one person playing instead of four. The precision did not make the sound stiff or uninteresting. On the contrary, the group flowed together, supporting each other, and the music they produced flowed with them. The balance was good; the melodic line was always clear and it was fascinating to watch the organizational genius of Beethoven as his melodies streamed from one instrument to the next. One instrument would stand out for awhile with the major theme, supported by the other three instruments, then it would gracefully hand the melody to the next instrument: a flawless pass that even a professional hockey team would envy.

The tuning was as near to perfection as string instruments are capable of. There were several exposed passages where one violin, the viola, and the cello played in octaves. To play octaves in tune, especially with string instruments, is extremely difficult, but proved to be little challenge for this quartet.

Their stage presence was also pleasing. I've had the misfortune to suffer through performances where the individual (s) displays a severe case of ants-in-the-pants. String quartet members seem to be particularly susceptible to excessive body movements. I remember watching the first violinist of one quartet who was emoting to the point where I was sure he was going to fall off his chair. But the Koeckert Quartet avoided this pitfall, too. Their body movements were motivated by, not motivators of, their music. Thus, their movements supported the expression in their playing and created a warmth of involvement which quickly spread to, and included, the audience.

The second piece, "Quartet No. 7 in F sharp minor, Opus 18", a Shostakovich composition, illustrated the quartet's ability to communicate music. Shostakovich is usually very difficult to appreciate on a first listening, being a contemporary Russian composer fond of off-beat harmonies and intricate melodic lines which sneak around from part to part and are, consequently, hard to follow. But the quartet's articulation and balance made Shostakovich's structural organization clear and brought out the beauty and passion of this work.

As a listener, it took little effort to follow the themes as they pranced from player to player. The quartet's interpretation made the thematic action so understandable and easy to appreciate that it almost seemed as though there was a bouncing ball over the players' heads delineating the movement of the melody from instrument to instrument. Once again, the group's precision enhanced, rather than destroyed, the emotion in this piece.

More passionate than either the Beethoven or the Brahms which followed, the feeling of the movements changed from light and humorous with a fascinating syncopated pizzicato, to an eerie, lonely, cloudy-windy-night melody, to a wild dramatic chase interspersed with melancholy phrases and the light, humorous ideas of the first movement. Shostakovich's music, and the Koeckert Quartet's performance of it, entranced the audience, gluing their ears and hearts to the feelings the musicians were communicating to them.

Brahms' "Quartet in C minor, Opus 51, No. 1" was half way betweet the straightforwardness of the Beethoven and the emotion of the Shostakovich. Once again, the quartet demonstrated their dynamic, phrasing and tempo precision as every element of expression was played in perfect synchronization. The first and fourth movements were more dramatic than the middle two which were lyrical and very beautiful. But no matter what the mood, the quartet was highly successful in communicating it. The audience's demand for an encore was proof of their success. The encore was short, delicate and lovely.

Needless to say, the musicianship was superb in all areas: technique, interpretation, and expression. Each musician was like a great teacher who perfectly understood his subject, music, and explained it lucidly in his playing of it, making it come alive.

If one must differentiate and compare, perhaps the weakest link in the chain was the cellist, technically speaking, although what he may have lacked technically in comparison with the perfection of the others, he made up for the communicating his personality through his music. The enjoyment of the others in playing and communicating their music was obvious, but it seemed automatic in comparison with the fresh, instantaneous enjoyment Josef Merz communicated. It seemed as though he could play the same piece many times over and still feel immediate delight with each renition, finding something new each time, while the others used a more scientific approach, achieving passion through precision.

Regardless of means, the end was definitely justified. I left the auditorium feeling privileged to have witnessed, and been a part of, people touching people.

deceptive calm prevails at kent university spring of '71, restraint or political martyrdom?

by BRUCE MORGAN

Kent, Oh.—Norman Mailer tells us, in his book about the Apollo moonshot, "Of a Fire on the Moon," that "the horror of the twentieth century was the size of each new event, and the paucity of its reverberation."

As one of 1970's largest events, the Kent State tragedy detonated a shock wave heard round the world, but the hard questions linger: what, if any, has been its effect, and what, if any, will be the direction and measure of its reverberation in the months to come?

Early this autumn was the showing of documentary on the Kent killings, a jerkey, rough and explosive film, where students and troops are massed in bright sun to witness whatever will happen, troops are marching up Blanket Hill, down, circling back again, the students angry in one huge voice, down the hill and back in a rage of arms and legs and throats, and then the soldiers turn:

It is then the action freezes, and in still frames the moment is made terrible forever—masked troops with their rifles, stopped, bodies lunging for cover, stopped, the ticking of time and history, stopped, and only the crack and crack and crack of gunfire to be heard.

When the film ended a Kent student rose from the front of the auditorium and shouted back at the audience, "Now, don't forget it!" Certainly no one in this town has forgotten, but it very hard to see that anything at all has been done with the memory.

Also this fall was the school's memorial service for the victims of May, a parade of candles in cold rain, tribute to peaceful lives and hope. The service was an acknowledgement that what had happened, had happened, and a prayer that it would never happen again.

But there was more than that, too.

In the slow lines of flickering light burned the memory of other candles burned on other hills in other seasons, that the War might end, of buildings burned, that the War might end, of jellied fire across the sea, lifted in planes, dropped down, and burning.

It has been a very long time for candles to burn.

Still the mood at Kent this winter is something beyond idle hope and bright flames, something deeper down than symbols. If there is heat among students on campus, it is a cold smokeless burning, it is gradual anger at necessary change that refuses to come, at a world growing daily beyond their lives.

There are, I think, two essential forces, two strong feelings involved here, seeming at times to be in opposition, at other times almost inseparable—the spirit of the dove and the spirit of the Kent 25, one representing universal restraint and the other political matyrdom.

At its most extreme this is a conflict between rocks and

The Scranton Commission: "I know you're honest men and you write good reports, but what difference does it make...where has that gotten us?

flowers, between that impulse which would see spread the wild, rallying lame of Kent, and that impulse which would see the school move past notoriety, past radical politics into something better.

The year opened at KSU in the spirit of the dove, candles in the rain and birds in the air, but politics has been gaining steadily since the indictments began, and will continue to grow once the trial begins.

These two impulses are not, of course, to be taken as character types. There are elements of both in all the students here, and yet what happens this spring will depend on which tendency outlasts or over powers the other.

"We must declare a national cease-fire," urged the Scranton Commission in its preface to the investigation of killings at Kent State and Jackson.

The quiet on campus is deceptive; it represents a truce, yes, but the trenches are gone, the banners wave. At commencement in June, last year's Student Body President observed that the real distinction between the two sides is not race or religion or ideology, but age itself— that "we are divided between the spirit of age and the spirit of youth."

And so there have been few real changes in the past eight months—Kent is the same, Ravenna is the same, and the people who run these towns continue as ever. The Administration, faculty and students don't trust each other, as they never did, and Nixon's Asian war lurches on into Laos.

Time passes slowly, up here in the daylight.

Uniting the campus, however, is a shared fear of what someone in the Statehouse might think or do. This fear was proven completely justified in HB 1219, the single sure reverberation of May 4, 1970, a bill which provides for immediate suspension of any student-teacher thought responsible for campus disorder at any state university in Ohio.

The one case so far where HB 1219 has been invoked involved a boy having an argument with a girl outside her dorm. She got mad, called the police, he was suspended.

In an atmosphere such as this, teaching and learning have been seriously impaired; an uneasy edge of tension has been driven between professor and student, between student and student. Teachers and students alike talk of discussion in the classroom that are less free and open than before, of more reticence and more suspicion.

A speech professor here modified his teaching style to the point that he "didn't advocate as strongly" and was less likely to deal with topics of a political nature. There is some justification for his caution—one reliable student source told me he would estimate "almost a hundred" agents planted in the student body.

The KSU Administration is also running scared, with thoughts of student disorder-court injunction always near (secondary reverberation). They are very big on tokenism right now, recently made puplic plans for a May 4th anniversary, but the students say that having already had that once, they're not going to be bought off any more.

The real danger in Kent, Ohio, this year, as in other towns, is simply that of people who have felt too helpless for too long, who have been too often bought and sold, who have been lied to one time too many.

One politically-active girl, testifying at a hearing on HB 1219, told the committee, "I know you're honest men and you write good reports, but what difference does it make? I testified before the Scranton Commission, they wrote the report, and where has that gotten us?"

Nowhere, and the slow fury is mounting. There are tears of rage on every campus in this country, there is hatred on some and revolution on a few, and all of them know the where, how and why of Kent. The lessons, too, if they are there to be learned.

The lesson of McCarthy, in Chicago '68, was that trying morality and politics at some point would get you bloody.

The moratorium of November '69 taught that half a million hearts together in peace would get you nothing.

The message of Kent '70 to Woodstock Nation was that in these things you could get killed.

If Chicago was darkness at noon, Washington was the last clear light of the evening, and Kent was the sun gone down and no birds singing. To the young Kent has taught caution, or paranoia, and a certain political pragmatism (important reverberations), but these are lessons of the center, and the alternatives this week, this month are in delicate balance.

At one extreme is the possibility of increasing violence, the politics of revolution, and at the other extreme a young nation's retreat from politics for a lifetime.

A movement too far in either direction—toward bloodshed or indifference —would mean part of America, spirit of youth and spirit of age, somewhere had been lost.

This is a very critical time, as the Scranton Report tells with urgent eloquence:

> If this trend continues, if this crisis of understanding endures, the very survival of the nation will be threatened. A nation driven to use the weapons of war upon its youth is a nation on the edge of chaos. A nation that has lost the allegiance of part of its youth is a nation that has lost part of its future.

What, then, to expect this spring?

The mood at KSU is one of anticiaption at every level—no one knows whether to expect violence, rallies, or nothing at all—but they tend toward pessimism. Politics for Woodstock Nation is the politics of weather, the best days are sunny days; if there is to be violent reverberation from the deaths at Kent, it will come in the spring.

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"Silent Minority..."

Continued from page 5

For those who rent, housing costs amount to about 46 percent of their income. Those renters who make under $1000 pay 130 percent of their income on rent. The report suggests that this seeming impossibility is resolved by these persons spending money from the principle of their meager savings, which obviously is a short-term solution which can work only until their savings are utterly depleted, or until help is gained from other sources.

There is a housing tax in Vermont for which senior homeowners pay, on the average, $298 a year. The great majority (72 percent) pay property taxes which exceed 7 percent of their income. There is a tax rebate possible, and some rent rebates. Of those eligible, 362 did not apply for the rent rebate, and 868 did not apply for the property tax rebate.

When asked why, the most common answers from the 2,200 persons in the survey were that the person was not aware of the existence of the refund program (184 and 325 respectively), and then that the return would not have been enough money (57 and 147 respectively). The property tax, moreover, is regressive, hitting hardest those persons with lowest incomes. For those who make less than $500, the tax consumes 30 percent of their incomes: for $500-$1000 people, it is 26 percent: for $2000-$3000 people it is 11 percent: and so forth.

The health problems of elderly Vermonters are as drastic, if not more so, as those of the elderly nationwide. In 1960 it was found that the elderly were 40 percent of the chronically ill, although only constituting 8 percent of the population. Health aids are almost universally needed in Vermont for the aged: less than 8 percent said that they did not need such aids. The average Vermont senior expenditure on health care is $700 a year, of which figure two-thirds is provided by Medicare and Medicaid. 87 percent of all people who could not get health aids said that they could not afford them: the situation is worst in the lowest-income brackets.

panthers break losing streak

by Jim Gamble

John Torrant made six free throws and a field goal in the last 90 seconds, and set up Jim Keyes for a big three-point play as the basketball Panthers nipped the Engineers of RPI, 72-70, Saturday night at the Memorial Field House. It was Middlebury's 13th win against 12 losses, the best record since 1956.

The first half was a sluggish affair, sparked only occasionally by a Middlebury fast break. RPI wanted to go to their big center, Tom Neufer, but often had trouble penetrating the Middlebury defense. The Engineers left the floor at halftime with a 31-30 lead.

The second half, by contrast, was wild. Middlebury scored first but with three minutes to go, RPI had regained the lead and tried to stall the game away. Then Jim Keyes stole the ball at midcourt and drove in all alone for a lay-up.

The Engineers countered with a tap-in by Neufer and three foul shots, setting the stage for Torrant's last minute heroics. He canned an outside shot, then made a nifty pass to Keyes, who by this time was playing with four fouls. Keyes faked Neufer out of his jock underneath the basket and scored, drawing a foul which he converted. That made it 66-64, and Middlebury was ahead for keeps.

Keyes and Torrant were high scorers for the Panthers with 18 and 15 points respectively. Al Turner chipped in with eight points and a great display of leaping, pressing defense. John Flanagan with nine points and Rich Hayes with six also played tight defense.

One of the big factors in the Panther's success this year has been the performances of players coming off the bench in crucial situations. Bob Schneider, Russ Chapel, and Bo Elliot scored 16 points between them, while RPI's three subs could only manage four. Schneider, nominated for ECAC Division II Honorable Mention for his play against Norwich last week, was inspiring in this contest for his constant driving for the ball.

This was the final game for Seniors John Flanagan, Jon Torrant, Dave Kufta, John Olenoski, Barry Metayer, Jim Keyes and Lee Cartmill. Cartmill, out all year with an injured arm suffered early in the football season, started the game and received a fine ovetion when replaced by Hayes after about a minute.

After the game, Coach Tom Lawson, candidate for New England College Division Coach of the Year honors, was asked for an interview. But Lawson declined and sent tri-captains Keyes, Flanagan and Cartmill to represent the team. "Talk to these boys," Lawson said, referring to every member of the squad, "They did all the work."

Nabokov's "Mary..."

Continued from page 7

"Coming to lunch it had not occurred to him that these people, the ghosts of his dream-life in exile, would talk about his real life—about Mary. With horror and shame he recalled that in his ignorance the day before yesterday at lunch he had laughed with the others at Alryorov's wife. And somebody might laugh again today."

As he rides a bus through Berlin "Ganin felt that this alien city passing before him was nothing but a moving picture." He constantly refers to "that other life" of his memories as though it were real and tangible. His present existence is but "the life lived by his shadow in Berlin."

He thinks constantly of long-lost Mary. In his mind he reconstructs the summers which they spent together in the Russian countryside. He remembers the "snowbound era of their love" which they shared in St. Petersburg one winter He tries to recall her exact fragrance, the sounds of her voice and laughter, the feel of her skin and body.

But their love eventually subsided and weakened: He remembers that, too. The period of discovery and mutual charm came to an end sooner or later, and he and Mary went their separate ways. The last time Ganin ever saw Mary was on a train one evening as they were both leaving the city for the country. "It made Ganin terribly sad to look at her: there was something odd and timid in her whole appearance; she smiled less and kept turning her head away." She got off the train, and he watched her walk away.

Things would be different now though, Ganin imagined, for by an incredible coincidence Mary was actually coming to Berlin and to that very pension the next day. Alfyorov had even arranged that his wife would occupy Ganin's vacated room, for Ganin intended to leave the boarding house immediately.

Friday night, the night before Mary's arrival, the two dancers give a party in the pension. The drinks flow freely, and Ganin quickly determines his plan of action: he will get Alfyorov thoroughly drunk, put him to bed, and then set the poor man's alarm clock for long past Mary's arrival time; then, the next morning, Ganin himself will meet Mary at the station and carry her off. "He had no doubt that Mary still loved him."

Saturday morning arrives, and all has gone according to plan Her train is to arrive at eight o'clock, and Ganin departs from the pension with his bags long before that. "In the faint blue of the sky that had still not warmed up after the night, only one small cloud had begun to turn pink, and there was an unearthly grace about its long, thin outline." He meets few people on his walk to the station; the shops have yet to open. "And just as the sun rose higher and the shadows dispersed to their usual places, so in that sober light the world of memories in which Ganin had dwelt became what it was in reality: the distant past."

A change of great importance suddenly and silently comes over Ganin. The early morning world around him takes on an aspect of vitality and affection the likes of which Ganin had not known for years. Life in the present now appears wonderful and good to him. He walks past a house which early-rising workmen are already at work upon: "the yellow sheen of fresh timber was more alive than the most lifelike dream of the past."

He hails a taxi and has the driver take him to another railroad station in the city. Ganin has decided to leave for southwestern Germany: from there he will go to France, "and then—the sea."

"...he had exhausted his memories, was sated by them, and the image of Mary, together with that of the old dying poet, now remained in the house of ghosts, which itself was already a memory."

"Other than that image no Mary existed, nor could exist."

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Learn to be American— Go Abroad

by Arthur Butler

James Baldwin once said that an American in Europe inevitably discovers not what it means to be European, but what it means to be American. During my term at Dublin's University College, I discovered the truth of this statement.

University College is not a residential school, so students either rent one-room apartments or live in "digs"(i.e. with a family.) The latter is preferable because it is less expensive and dinner is provided. For Americans, digs provided an excellent opportunity to get to know Irish families. However, many students found living with a family difficult. Curfews were set: men were not allowed to visit women, and vice versa. One girl lived on the outskirts of Dublin in an old farm house. The roof leaked and the landlady would not allow her to use an electric heater until the winter, because electricity is so expensive in Ireland. It can rain every day in Dublin in the fall, and the dampness is cold. The girl spent much time in bed under several blankets. Central heating is generally a new and rare phenomenon in Ireland. Dinner, called "high tea," consisted of sausage, cooked tomato, and tea. Several American students were hungry for meat, but that too is very expensive for Irish people. Many students eventually rented a room.

An American ghetto developed, because it was easier to meet Americans than Irish students. University College didn't provide the residential and social facilities that make social contact fairly easy in an American College. The school, rather, has the appearance of an academic factory. It is situated on the outskirts of Dublin in a modern building of steel and glass, and rather dissapointed my expectations of an old, blackened building. In the building there were large lecture theatres and offices. There were no lounges or even chairs in the corridors The best opportunity for meeting Irish students was to join a society. Largely, however, American students found their friends among other Americans. Americans lived together. At parties given by Americans, most of the guests were American.

The educational system of European colleges purports to provide many opportunities for independent study. This promise is true to a limited extent. There are no examinations until the end of the year, and they ask very general questions. On the other hand, you are expected to write essays every week for a tutor: the subjects of these essays are usually assigned. The writing of essays occupies most of a student's time. There are also requirements to study in certain areas within a subject. So if you want to study Twentieth Century English, you have to learn Anglo-Saxon as well. An American might also be disappointed by the degree of intellectual sophistication among Irish students, especially first-year students, the class most Americans studied with. The University has an open admissions policy, so thousands of unqualified students enter the school. Fifty percent of the class fails the final examination at the end of the first year. Most students worry about passing these examinations, and tend to fear the professors. As a result, many discussions are not very exciting.

Relative to the appeal of the college and the living situation, Ireland has considerable cultural appeal. I mean culture in the full sense of the word: religion, politics, and general physical and social aspects of the country. Catholicism in Ireland dominates every aspect of the people's lives, a great contrast to the secular society that Americans live in. There was a Catholic church on the campus, and every day hundreds of students went to Mass at one o'clock. The Irish Times covered, as a lead story every day for several weeks, a divorce case. The sale of contraceptives is illegal. I asked one girl how many children she intended to have. She responded very typically, "As many as God gives me."

The political activism of Irish students offers a new experience to an American student. There is a greater variety of political views expressed than in the typical atmosphere of an American college. The major issue last fall on the University College campus was internment. The Prime Minister, Jack Lynch, treatened to enforce a 1939 law allowing the Minister of Justice to imprison a suspected individual without trial, because the government feared there was a conspiracy to kidnap the ministers. Several demonstrations were held at the college. Students spoke as Marxists, Anarchists, Maoists and Liberals. The Marxist would say, "We support this demonstration, but real action must involve organizing workers in the factories."

The American student discovered more about America than Ireland by associating mainly with Americans, by being aware of a cultural contrast with the states. The Catholic and agricultural condition of Ireland contrasted with the secular and industrial nature of this country; the government dominated by one party for the last thirty years, a party willing to suspend the right to trial, provided a perspective on the libertarian, two-party system that Americans have.

Kent State...

Continued from page 8

The season might well be peaceful, but it might also be dark and terrible. In spite of everything that has happened to Kent in the past year, in spite of the blood and weeping and shame and self-appraisal, the conditions for riot are present just as they were last spring, only worse.

Almost every faction on campus—Blacks, Yippies, Student Government—has been alienated in some way by the school this fall and winter, and as a result a solid front is forming where before there was none. With a spark at the right time— say the Kent 25 trials, or another Asian fiasco—student turnout at a demonstration could be impressive.

Which is to say the same thing that happened last May could happen again this May, only worse.

An administrator I talked with ventured that "something—I don't know what exactly or when—will happen this spring, that it will involve a mass demonstration, that it will pass without violence."

Working against his hope are those on campus who want to hurt the University, the political situation in Ohio, a few extreme radicals who have invited their friends back, everyone's memory of the Ohio National Guard, and townspeople like Mayor Satran, who has said:

> "I wouldn't hesitate to call in the Guard again. I'd never send them onto a campus without loaded weapons."

Several students told me that if the Guard ever comes on campus, "all hell's going to break loose."

President White admits "there are many things beyond our control that could happen."

There are indeed.

Still the real mystery of Kent one-year-after is whether a young man's fancy will turn, this crucial spring, to roses or to rage.

The Theatre Workshop Group, directed by Vassilios Haralambides, will present "El Hajj Malik," a play about the life of Malcolm X, next Wednesday at Laval University in Quebec City, Quebec. The troupe, which has presented the play twice at Middlebury, may possibly take the production to other colleges in the Northeast, according to Director Haralambides.

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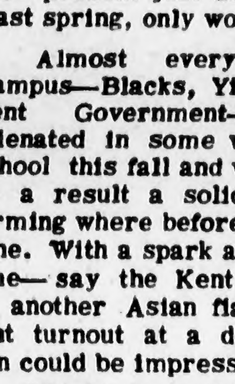

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Notes on Women's Lib

Liberation and the Sensuous Woman

by Laura Clow

"The Sensuous Woman" by "J" has enjoyed an extraordinary success with the American public. Reprinted 16 times in less than a year's time, it has become the subject of countless magazine articles and talk-shows, not to mention being incorporated into the public's repertoire of jokes.

The reasons for "The Sensuous Woman"s success are easy to pinpoint. The jacket promises: "The first HOW-TO book for the female who yearns to be ALL woman: How to turn your whole body into an erotic instrument; How to have orgasms easily; How to discover man's hidden erogenous zones; What to wear in bed; What to talk about in bed; How to fight a woman's deadly sexual enemy; How to drive your man to ecstasy, etc., etc., etc."

We are told that:

"Every female has the ability and the right to be fully sensous...even if you are knock-kneed, flat chested, cross-eyed and balding, you can learn to have a really joyous and fulfilling sex life. It happened to the author..."The Sensuous Woman" can make it happen to you, too."

Given the socially acceptable treatment that sex is receiving today, the prospective female buyer can purchase this book without sneaking down to 42nd Street. The book jacket is cleverly worded to sound gay and helpful, while at the same time, in the manner of Cosmopolitan magazine, it capitalizes on the buyer's insecurity about her sex appeal:

"The author of this book is not particularly pretty. Men never notice her in a crowd or whistle at her when she walks down the street. Yet some of the world's exciting males consider her to be 'sexy, all woman, that perfect combination: a lady in the living room, a marvelous bitch in bed...a modern Aphrodite, maddeningly exciting, the epitome of the sensuous woman.' Now you can make men feel that way about you..."

This, then is what "The Sensuous Woman" promises Beyond the first page, however, certain discrepancies become immediately apparent. This "HOW-TO book for the female who yearns to be ALL woman" has a very curious conception of womanhood and relationships between the sexes. For example:

"Whe both know that when you're marketing a product (you) packaging is important. Unless you catch the buyer's eye, you'll never be taken off the shelf. That doesn't mean you have to be beautiful, or you'll never get into the shopping cart, much less his home, unless you appear interesting."

"J" treats women and men as sexual objects, rather than as human beings. In Chapter Ten, "How to Tell in Advance that a Man Will be a Good Bed Prospect", she advises her reader that:

"If you learn to read these clues early in the game, you will get a good idea if he's in your league sexually or if you'd be better off exploring another ball park." As I read these tidbits of advice, I could not help thinking of a passage from Betty Friedan's "Feminine Mystique"

"Is it a coincidence that the many phenomena of depersonalized sex—sex without self, sex for lack of self—are becoming so rampant in the era when American women are being told to live by sex alone? Psychiatrists have explained that the key problem in promiscuity is usually low self-esteem."

"J"'s sensuous woman is a blatant example of this depersonalized, superficial sex. In Chapter 20, entitled "Love, Love, Glorious Love", she advises her readers that:

"To a man, love and life are things apart. To a woman, love is life itself. By fully comprehending this, you will save yourself a lot of tears." If, to a woman, love is life itself, she obviously has no life outside of love. Tears are understandable if, as "J" says, it isn't unnatural for "him" to forget about you for hours at a time. Part of the difference in love-styles, "J" explains, is due to the different life-styles of the sexes. For women, she says:

"When you shop for the groceries, you purchase with his food tastes in mind. When you do the laundry you handle his intimate clothing—underwear, socks, etc—and automatically think of him. As you try on a new dress you wonder 'Will he think it is pretty'? When you overload the charge accounts or ruin his favorite knife by using it to pry open a sticky cabinet door, you are nervous, over his possible anger."

On the other hand, "J" says that a man is preoccupied with business affairs and meetings, and probably only thinks of his woman when ordering his lunch, so as not to eat the same thing twice in a day. It is not surprising that the sensuous woman has low self-esteem. She exists only in relationship to her man, and is tuned out of half of his life. She is basically child-like, yearning for approval, and is passive everywhere but in bed. "J" asks the question: "Since he is unable to love you one-hundred percent of the time, should you retaliate in kind?"

The verb "retaliate" implies that there has been some injury done to the female by the male's lack of attention to her. Presumably retaliation would include getting a job, like him, and finding some outlet of means of self-expression other than sex, clothes, and housework. "J" answers her own question:

"Absolutely not! You would be insane to go against your nature and cheat yourself of many tender, sweet, entirely female moments such as day dreaming of his wondrous qualities and his endearing ways; or the building excitement that leads to his homecoming every day....."

"J"'s philosophy of a sensous woman, a "female who is ALL woman" is an athema to any woman who takes Women's Liberation seriously. "J"'s thinking is strictly boxed into a male chauvinist view of women: The female who is "ALL woman" is nothing more than a flipped-out hausfrau.

"J"'s most explicit chapters on sexual technique are written in language reminiscent of the Ladies Home Journal. A technique mentioned in the section on oral sex is the "whipped cream wriggle" which includes a receipe for whipped cream and recommends that weight-watchers use artificial whipped cream and forego the cocoanut and chocolate garnish.

The chapters dealing with "Sex—what to Wear" and Maintenance, Reclamation, and Salvage" are mainly a restatement of what can be found in the charm and beauty columns of most women's magazines. Again a passage from The Feminine Mystique comes to mind:

"Judging from the women's magazines today, it would seem that the concrete details of women's lives are more interesting than their thoughts, their ideas, their dreams. Or does the richness and realism of the detail, the careful description of small events, mask the lack of dreams, the vacuum of ideas, the terrible bordeom that has settled over the American housewife?"

"J" advises women to fight their greatest sexual enemy—familiarity, which bores their men, with unconventional costumes, or by making love in unconventional places. Sue, one of "J"'s girlfriends, greets her husband in different costumes every night—a harem girl, a Lolita, a Roman slavegirl, etc. "J"'s comment on this is:

"Ridiculous? Yes and no. Playing glamorous roles makes Sue less irritable over the repetitive household chores that she's stuck with every day. If while she's scrubbing and waxing the kitchen floor she's also plotting in her mind a geisha girl costume and a beautiful Japanese dinner to go with it, then that floor scrubbing will be done more cheerfully and Jack won't have to deal with a grouchy wife."

My comment is that if Sue doesn't like housework, and must assume a different identity each night to keep Jack interested and herself from being grouchy, why doesn't she take the admittedly frightening but nonetheless more honest appreach of getting out of the housewife syndrome if it is boring to her and to Jack?

If "The Sensous Woman" is helpful to women who cannot break out of a life style limited to their own sensual and procreative function by presenting them (supposedly) with a view of sex without guilt, then that is where its function pathetically stops.

The book claims to teach females how to become "ALL woman", but the claim is a false one. This book does not in any way question the restrictions placed upon a woman which limit her to an existence dependent upon husbands and lovers, for pleasure and stimulation, physical or otherwise. It does not question restrictions that prevent her from being "all woman" in the sense of woman being a full human being. "The Sensuous Woman" is a harmful and empty book, capitalizing on and glorifying an outmoded and ultimately degrading life-style.

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